



iARTistas₁₁

Notice: This issue of iARTistas contains nudity. It is not meant for younger viewers. iARTistas is published to promote artistic creatives in all the possible forms, shapes and genres available and hopefully open the door to new venues yet to be discovered.

i A R T i s t a s

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Hubert de Lartigue has worked extensively in advertising and publishing. His taste for science fiction and pinups eventually took precedence over his advertising responsibilities. Later, Louis K. Meisel gave him his chance in supporting his pin-ups works. Finally, he met his muse which allowed him to bridge the gap between illustration and painting and not use models to create great images, but honoring the model and realizing the beauty and emotion that she causes. His work is available at the Bernarducci Meisel gallery, New York, NY.

Globules
2013
acrylic on canvas
15.74" x 31.48"

Glaçon
2012
acrylic on canvas
15.74" x 15.74"





Hubert de Lavigne

Pris Campbell

The poetry of Pris Campbell has appeared in numerous journals and anthologies, such as PoetsArtists, Chiron Review, Wild Goose Review, Bicycle Review, Outlaw Poetry Network, and Rusty Truck, among others. She has published seven books/ chapbooks, which may be seen at on her website www.poeticinspire.com. The most recent book is *Shadows Trail Them Home*, with Scott Owens, published by Clemson University Press. She has been nominated three times for a Pushcart Prize. A retired Clinical Psychologist, sailor and bicyclist, she was sidelined in 1990 by ME/CFS. She currently makes her home in the greater West Palm Beach, Florida.



[illegible]

Peri Schwartz



Peri Schwartz received her BFA from Boston University in 1973 and her MFA from Queens College in 1975. Her work has been exhibited extensively for the last 30 years, and can be found in the permanent collections of numerous institutions such as the Museum

of Fine Arts, Boston; Fogg Art Museum, Cambridge, MA; Yale University Art Gallery, New Haven, CT; Hammer Museum, LA, CA; The Arkansas Art Center, Little Rock, AR; The British Museum London, Great Britain; Biblioteque Nationale, Paris, France; NY Public Library, NY; and The Library of Congress, Washington, DC. In May

of 2013 Peri Schwartz exhibited her watercolors and charcoal drawings at Garvey/Simon Art Access in New York City and in July at the Gerald Peters Gallery in Santa Fe. In September she will be exhibiting her paintings at Gallery NAGA in Boston.



Nude Self-Portrait II
1985
oil on canvas
64" x 48"



Nude Self-Portrait III
1985
oil on canvas
60" x 38"



Nude Self-Portrait IV
1986
oil on canvas
54" x 40"



Nude Self-Portrait V
1986
oil on canvas
62" x 42"



William Lazos



Penny III
2011

acrylic on canvas
36" x 48"

William Lazos has exhibited, and is in collections, in Canada, United States, and Europe. He has been in the prestigious Kingston prize show twice, Canada's top portrait exhibition. Recent commissions include 5 portraits for the Royal Canadian Mint. William has painted almost 300 murals, mostly advertising, across Canada. www.williamlazos.com.



Penny IV
2012
acrylic on canvas
40" x 60"



Krystal VII
2013
acrylic on canvas
62" x 66"

Francien Krieg



Francien Krieg (1973) lives and works in The Hague, The Netherlands. In the studio of Francien Krieg a glass is displayed with bird skulls and a small fetus in a jar. It is noticeable that transience of nature intrigues her. In the work of Krieg the theme of transience concentrates on the naked body

of elderly women. Krieg paints the naked woman unpolished and realistic, as a pure human being. The beauty of imperfection becomes clear in her raw, poetic art and has the capacity to touch the observer. Krieg has always painted the human figure. At first she was intrigued by the form of the human body, but gradually her fascination with the

texture and the colors of the human skin increased which is expressed in her realistic style. The wrinkles and varicose veins of the elderly are to most people an illustration of imperfection, but to her they depict beauty.



Stretch my back
2014
oil on linen
100 x 60 cm



Floating dreams
2014
oil on linen
80 x 100 cm

To Clone or Not to Clone: Stephen Wright's Nudes

by *Didi Menendez*

Jennifer is a model Stephen Wright is cloning into paintings. He titles the paintings using the abbreviation of Jen. Because after all clones are abbreviations of an original. Jen is nude in this series. She comes in different shapes and sizes and her desire to fit inside a laundry basket or to stare up at the stars makes us think that she may be from a distant star or maybe she is the future of the nude. By placing Jen in convoluted positions I wonder if Stephen is the one trying to fit into the current art scene and it's obsession with the Nude.

Stephen's previous series was painting flea market findings. The subjects in the paintings resemble what items may be found as props in a science fiction flick. California and the film industry's influence prevails in Stephen Wright's paintings whether they



Jen-Clone Reflective Starchild
2014
oil on canvas
48" x 36"

be items from the flea market or nudes stuck in a basket.

In another series of paintings there are holes. They are your common hole found in sinks and bathtubs. Except that again there is something a kilter about these holes. There is not one but an army of them. An invasion of holes. So many holes to sink yourself into or to be lifted into outer space. He paints them black against the white tub. It is implied that there may have been a nude in the tub taking a bath but the water is now gone. So is the nude and all that is left are the holes. An emptiness. A desert. What to make of it. These same holes later morph into the backdrop in the stars that Jen the clone is pictured in. These holes become the protagonists in Stephen Wright's narrative paintings because you can not just show a hole to a viewer and not have them make up their own story about the artwork.

He has left the hole to speak for itself just as we try to find the answers in the stars.

And so it is with the Jen clones. In each painting the prototypes of the original Jen are trying to fit into society. When the clones are not trying to fit in, they are searching for answers looking into the distance from that abyss that made them what they are and where they came from.

Stephen does his best to differentiate each clone. Some are meatier than others and he paints the rolls of skin and compressed breasts squeezing into the laundry basket. He paints weight. With his brushstrokes and his knowledge of the human body he brings across the weight society has placed on the perfect body. Stephen paints markings on some of the clones. The markings are not tattoos. They belong to the physical qualities of the nude clones as if they had been created that way or something may

have gone wrong in the assembly line. By differentiating each clone with their own markings, color and weight, Stephen Wright brings humanity to the series. Each clone has made it's way through the hole and becomes a unique individual. This is also why Stephen Wright's paintings do not fit in with the rest where every Tom, Dick and Sally paints the nude because they can. He paints the nude as he painted the holes and the flea market findings because he feels for society. He feels the pain of wanting desperately to find the way out of the entrapment that we place ourselves in and by doing so he has freed himself from the dictates of what is expected from the figurative art world.

interview with

STEPHEN WRIGHT

by Brenda Blakey

BB: Stephen, it's exciting to interview someone who has such an in-depth background.

SW: Thank you.

BB: When did you know this was your life's calling?

SW: *It's not so much a calling as*

something I just really really like to do. I got the bug for figure drawing in college, but painting came much later in life. My true calling may still be in the wings.

BB: What was the most thwarting obstacle to achieving your status as an artist?

SW: *Self-doubt. Other people can tell you you can't do it, but it's your own doubt that listens to them.*

BB: Do you ever see yourself staring back from the canvas? If so, how does it affect your work?

SW: *Yes. Well, an aspect of myself. In my early work, I was trying to be so serious. They eventually turned around and became sublimely hilarious to me, like I was laying down this grim black pavement, but the big Universal Joke was starting to leak out at the edges in a big clown-like grin. At some point I just couldn't paint like that any more. It wasn't me any more. My recent paintings are all against that big pompousness. Some of the Flea Market paintings were about reduction to the absurdest point.*

BB: Are you equally comfortable working with and without a model? What about working from memory or from imagination?

SW: *It's a relief to paint an inanimate object sometimes, and not worry about all that has to be right in a figure painting.*



I am very attached to looking at something and painting it, so working from imagination or memory isn't very satisfying to me.

BB: Do you prefer natural or studio light when working with a model? Why?

SW: I started out preferring Freud's and Ingres's shadowless full-frontal light because of the challenge it creates in rendering form. Now I've come full circle and I'm more interested in multiple light sources and warm and cold light that plays different colors over the body. Less about form, more about color.

BB: Tell us about your decision to concentrate on the less professional side of artistry. You claim to be an amateur yet you are quite successful.

SW: Well, I WAS successful - I was a 9 to 5 professional for fifteen years, and suddenly I was getting one-man shows and my paintings were selling for more and more money. Then it stopped. Quickly.

The choice to call myself an amateur here is sort of a healing process. Being an amateur, you're free again to paint whatever you want, however you want it – to say Fuck It.

BB: Which detail can sometimes derail a work?

SW: Any detail, if I allow myself to get caught up in it. Because anything can be done better.

BB: Tell us about your current nude work featured in this recent iARTistas.

SW: The nudes & clones in a basket are basically sarcastic. I am so sick of the thousands of Pretty Nude White

Girl paintings being done today. So I got all pissed-off and did the dumbest thing I could think of with a nude and put her in a laundry basket. And then, of course, I had fun and got serious with it, and it turned into a series I liked (Working with a great model who was crazy enough to fill my basket helped).

BB: Thank you Stephen. It is wonderful to find out more about you and your excellent processes.

SW: Thanks!

Brenda Bishop Blakey is a native of Atlanta and still proudly claims the city as home. Her work may be found at Every Day Poets, The Corner Club Press, Red Ochre Lit, and many other fine journals. Some of her writing appears in anthologies such as Oh Sandy: an Anthology of Humor for a Serious Purpose, and 100 Worlds: Lightning-Quick SF and Fantasy Tales. Brenda twice won Press 53's 53 Word Contest. Additionally, her flash story, Pretend, was selected as a finalist for the 14th annual Glass Woman Prize.

Stephen Wright

Stephen Wright had a career as a professional artist, but found that being an amateur artist was better.

His current Nude in a Basket series pokes fun at the vast and ever-growing trove of nude female realist paintings.

He figured if you can't beat them, join them.







Nude in a Basket 3
2014
oil on canvas
36" x 48"



Nude in a Basket 5
2014
oil on canvas
36" x 48"



Nude in a Basket 1

2014

oil on canvas

36" x 48"



Jen-Clone Moon-Glo Syntha-Skin Model (2nd Prototype)

2014

oil on canvas

36" x 48"



Jen-Clone,
Demon Prototype
2014
oil on canvas
48" x 36"

Jen-Clone,
Chameleon Sniper
2014
oil on canvas
48" x 36"





Jen-Clone, Full Combat Series 44


2014

oil on canvas

36" x 48"



Nude in a Basket 6
2014
oil on canvas
36" x 48"



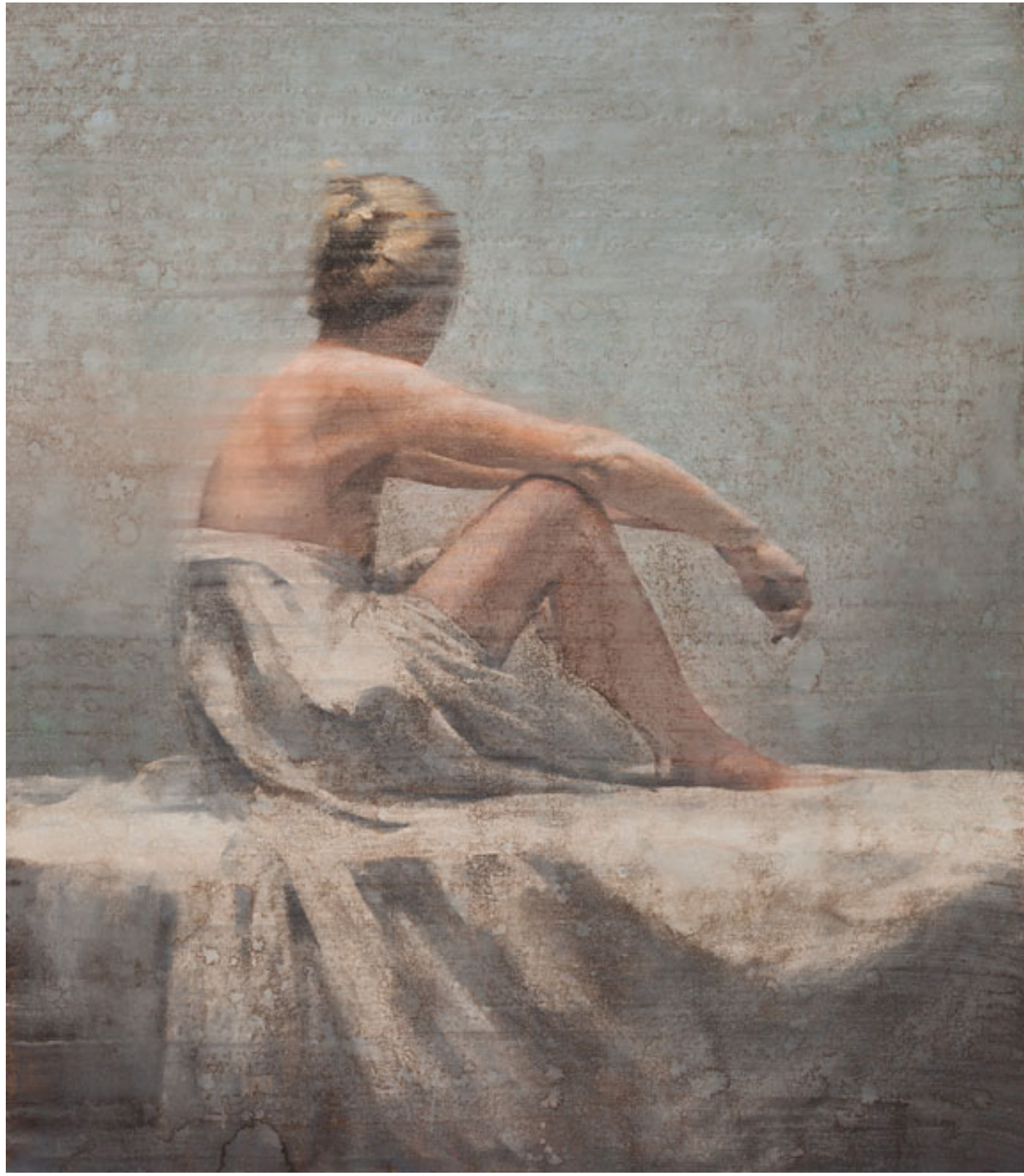
Yves Crenn

Yves Crenn was born in Vernon, France in 1969. He began painting in 1985 following the tragic death of his brother; creating art served as a positive outlet for his sorrow. Five years later, he enrolled at Les Beaux Arts de Rouen where he studied oil painting and drawing. His talent was recognized early on and he was asked by his professors to represent the school in Germany by participating in a large group show in Braunschweig.

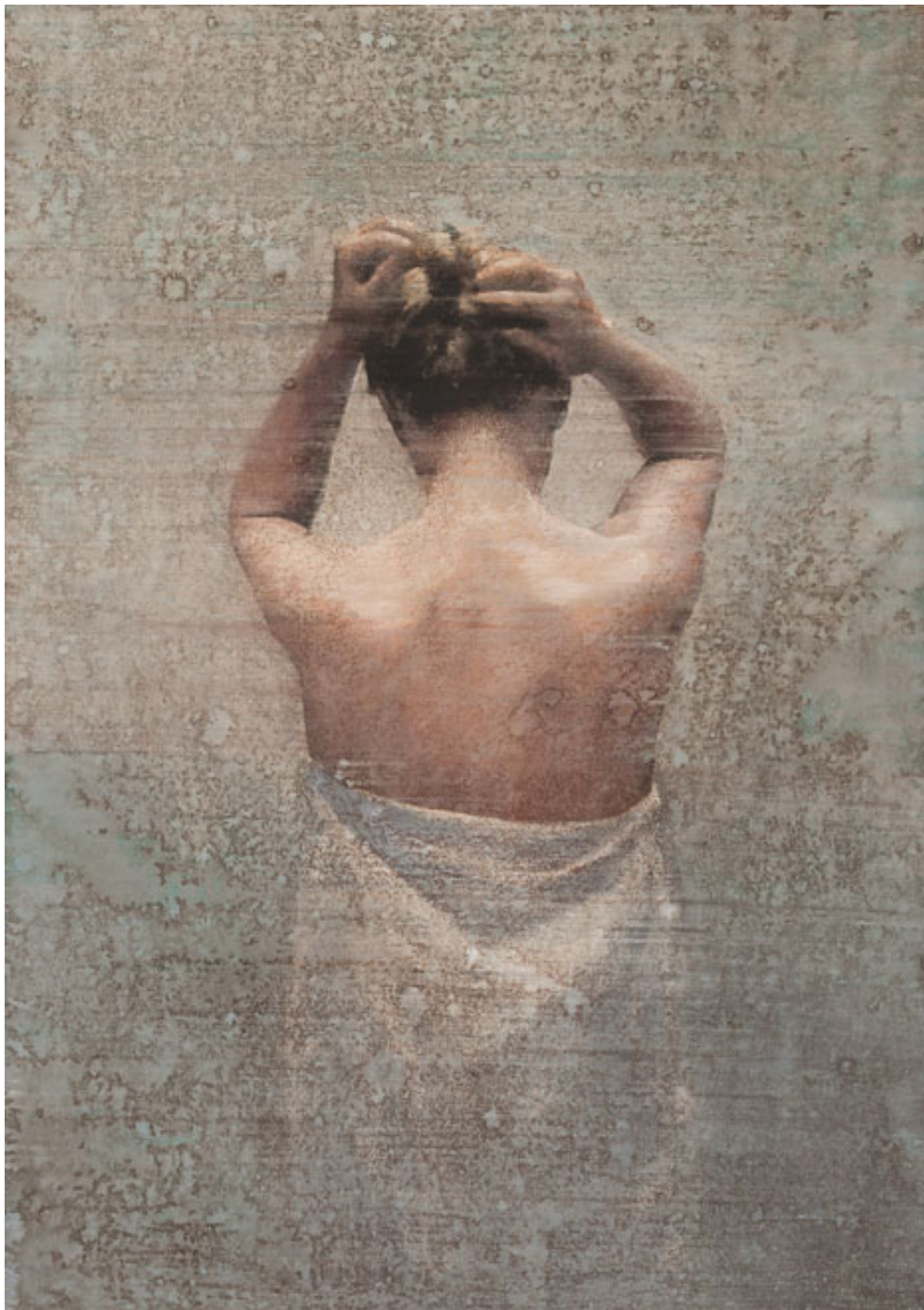
Since his first solo exhibition in 2004, Crenn has had several solo exhibitions at galleries in New York City, Boston, Paris, Rouen and Germany. He had a successful solo show at ArtLondon 2010 and his work was part of an exhibition at the Panorama Museum in Leipzig, Germany the same year.

Crenn was greatly affected by a visit to Pompeii at a young age where he saw ancient frescoes, architecture and human remains perfectly preserved in the ashes. This influence is still evident in his recent work; his texture and color palette recall classical antiquity.

In 2003, Crenn began working with dry pastels and watercolor to create the unique textures that define his current work. These serene, harmonious paintings are a perfect combination of precise draftsmanship and free brushstrokes. He uses muted, natural tones that compliment the delicate nature of works on paper. His first solo exhibition in Rouen was met with high acclaim from critics. More than just conveying beauty, there is a strong emotional presence in his paintings.



Nu assis II 2013 pastel on paper 55" x 49.25"



Dos IV
2012
pastel on paper
49.25" x 35.5"

Figure VI dos
2011
pastel on paper
48" x 32"



Rose Freymuth-Frazier



Rose Freymuth-Frazier was born and raised in Nevada City, California – a small gold rush town in the foothills of the Sierra Nevada Mountains. After graduating from the Interlochen Arts Academy in Michigan she moved to New York City to study oil painting. Seeking rigorous, technical training that most schools could not offer, she studied in a tradition common to painters of the past, through full-time apprenticeships. Her first apprenticeship was for two years under Steven Assael in his New York City studio and her second was with Odd Nerdrum in Norway.

References from a broad swath of art history can be found in Freymuth-Frazier's solitary subjects. Influences range from Balthus's discomfiting depictions of preadolescence, and the queen of Kitsch, Margaret Keane's "Big Eyed" children and animals, to the heavy chiaroscuro and technical rigor of Caravaggio and Rembrandt. This unique combination of classicism and pulp results in something of a hybrid between Lowbrow esthetic and Old Master technique.

Cultural references spanning 2000 years can also be found in Freymuth-Frazier's work, from the Roman sculpture Sleeping Hermaphrodite, 2nd century

A.D., to the recent porn video 2 Girls 1 Cup. Using a complex language of symbolism like that found in medieval religious icons or the Unicorn Tapestries, the paintings address universal themes such as child development, sexuality, loss of innocence, consumerism, domestication, gender roles, androgyny and body image in our society today.

Freymuth-Frazier's work can be found in collections internationally such as The Seven Bridges Foundation in Connecticut and the John and Diane Marek Collection, in Tennessee. She has received attention from numerous Arts publications including *ArtNews*, *The Chicago Tribune*, *Art Papers*, and *American Artist Magazine*.

Freymuth-Frazier lives and paints in New York City.



Maiden in a Cow Field
2012
oil on linen
38" x 26"

Liz Mares







Liz Mares is a contemporary artist based in Chicago, IL. She uses multiple mediums including works on paper, installations, multi-media and photography. Her work was recently seen in exhibitions at the

Customs House Museum (Clarksville, TN), Walnut Ink Projects (Michigan City, IN), and White Ripple Gallery (Hammond, IN). Mares is represented by CRN Fine Art.




Mischief 1
Silver Gelatin Print
8" x 12"



Mischief 2
Silver Gelatin Print
8" x 12"

Cynda Valle

A photograph of artist Cynda Valle in her studio. She is seated, wearing glasses and a black polka-dot top, painting a large portrait of a woman with long red hair against a vibrant rainbow background. She holds a tablet in her left hand, which displays a reference image. The studio is cluttered with art supplies, including brushes in jars, paint containers, and several finished portraits hanging on the wall.

Cynda Valle has been painting daily since she was 18. She emerged onto the art scene in Los Angeles in the 80's and currently resides in Mendocino County. She has an extensive national exhibition record including; SFMOMA Artist's Gallery, Grace Hudson Museum (Ukiah, CA), Long Beach Museum of Art, The Lobby at The United Nations, Armory Arts Center (West Palm Beach, FL), Riverside Art Museum, Couturier Gallery (Los Angeles), Barnsdall Municipal Art Gallery (Los Angeles),

LeBand Art Gallery (Loyola Marymount Univ.) and the Cultural Arts Center (Las Vegas, NV), to name a few.

Cynda Valle's work has been reviewed and featured in many publications including; *LA Weekly*, *American Artist Magazine*, *ARTnews Magazine*, *The Los Angeles Times*, *Artweek*, as well as numerous exhibition catalogues. See more of her work at cyndavalle.deviantart.com.



Aquarium Refreshment
2013
oil on linen
20" x 24"

interview with

VICTORIA SELBACH

by Brenda Blakey

BB: Victoria, it is my pleasure to ask you a few questions about your amazing paintings. When you began exploring art, you extensively studied the anatomy of the face. What fascinated you during that time?

VS: *People. The face and all that is behind it. I've always been hyper aware of unique characteristics. Even as a child I was quite aware of subtle nuances. I am fascinated by the way light moves over the face and how what's on the inside effects the expressions. I am increasingly mesmerized by how those effects over time change the face.*

BB: Tell us about your 'larger than life heads'. What inspired that phase of your journey?

VS: *The focus on painting larger than life heads was about granting myself the luxury to study and capture the women in my life that filled me. Somehow the large scale gave me the feeling of really climbing in, being with them, recreating their presence.*

BB: When did you begin to move into figurative art?

VS: *After working on the larger than life size heads for a few years I wanted to step back, see more, take in the whole person.*

BB: In some of your work, the faces are half cropped out of the frame. Is there some symbolism at work?

VS: *Symbolism, no. I think the answer to why is quite straightforward. My focus had simply shifted from the heads to the body. After painting faces for so long I wasn't really sure I had the chops for the figure, so before I asked my friends to get naked for me I thought I better work on a few. The first 'Nude' series paintings are self portrait nudes. I began by zooming in to see the body and the heads became unimportant. I realize a psychoanalyst may have several other theories of why I chopped my own head off. I would disagree with all of them.*

BB: You said you do not hire professional models. Do you find it challenging to find sitters?

VS: *No, not a challenge at all, rather a gift. It's the personal connection to amazing women that is so inspiring. It's not a 'professional' relationship. There is an intimacy, a sense of discovery and frankly I'm just in awe of these women. The freshness, of what is usually their first modeling experience, brings a certain sense of wonder into each session. It's as if neither of us know what is going to happen and that makes it all the more magical. Whether I ask a friend to model or they offer or even in the case of private commissions, the muse is always surprised by how the experience surpasses their expectations. It is one of my biggest rewards to hear them speak of how joy-filled and even positively changed they are by the experience. In a way the actual interaction with the model feels like 'enough' regardless of the painting.*

BB: How important is light and shadow in your work?

VS: *Light drives my process from beginning to end starting with every*

interaction with the muse. It's a bit like we are light chasers. Frolicking in and out of the shadows, rolling into the warmth of the light and resting in it's glow. Light and shadow drive the composition creating the underlaying geometry of each piece. Throughout the painting process I focus my attention on the layers of color found in the light and attempt to restructure that light with pigment. I build up layers of pigment on the canvas, rather than mixing the paint on a palette, coaxing glow and allowing the hues to gradually pool in the shadows.

BB: Your recent paintings are becoming more complex in the use of geometric position in space. Talk to us about that.

VS: I love seeing the underlaying abstraction of the composition reduced to simple planes of light and shadow. If I could live a parallel life perhaps I would paint each piece simultaneously as a minimal abstraction. There is also something compelling about the

angles created by the light and the physical planes of windows and walls counterposed with the soft, sometimes tangled, complexity of the human form.

BB: Tell us about your paintings in this recent issue of iARTistas.

VS: The Nurse paintings come from a body of work called the Perspective Series. Although I began with no 'story' in mind, while painting I found my thoughts returning repeatedly to how our perspective is determined by the sheer force of our cultural starting point. Our ideologies blind us from seeing that we are all more similar than we are different. The Perspective Series began with the Miraculous Conception paintings which represent women throughout history believed to have conceived a child through divine intervention. The paintings include Maya, the mother of Lord Buddha, Devaki, the mother of Lord Krishna and Mary, the mother of Lord Jesus. The similarities in the paintings call the viewer to challenge their own beliefs,

perhaps to contemplate what ones culture deems blessed or profane and where the distinction actually resides. The Good Nurse of the East and The Wicked Nurse of the West are in essence the same woman only resting in a slightly different chair. The dramatic distinction is the viewers perspective.

BB: Where do you see your work taking you in the future?

VS: My most recent work is a collection of incredible women that inspire me in part for their ability to loosen the hold of conformity and embrace the power of their unique energetic complexity. We'll need to see what unfolds from here. The best part is not fully knowing what will be next.

BB: Thank you, Victoria, for talking to us today. We look forward to more exceptional work from you.



Victoria Selbach

Victoria Selbach studies the complexity of light and shadow and their ability to reveal or abstract what is present. Her gaze is directed through a connection to unique individual women who carry

their strong presence and beauty into her paintings. Selbach's work can be viewed through Dacia Gallery in New York, Sirona Fine Art in Florida and at victoriaselbach.com.

Perspective 2
Wicked Nurse Of The West
acrylic on canvas
50" x 34"





Perspective 1
Good Nurse Of the North
acrylic on canvas
51" x 35"

Nadine Robbins



Nadine Robbins, a portraitist known for the insight and vigor she brings to her commissions, grew up in France, the daughter of an artist. Coming of age in a family and culture steeped in visual art decisively influenced her life and taste.

Nadine studied first in France at the College de Solliès Pont and then continued her education at Middlesex Polytechnic in London. After moving to the U.S. and earning a BFA from SUNY New Paltz, Nadine initially chose a career in graphic design. She achieved considerable success as the founder of her own firm – Namaro Graphics – while also developing and honing her skills in both photography and painting. When the time was right, Nadine turned to focus on painting and photography as her career.

Working in her Hudson Valley studio Robbins has developed her artistic practice, gaining important commissions and critical notice along the way. Although she is not a photorealist, Nadine is a gifted photographer who uses her own original photos as the starting point of her paintings. Rejecting the rigid postures and heavy symbolism of traditional portraiture, Nadine invites her subjects to relax and to convey their inner states and desires.

Critic John Seed, writing in the HuffingtonPost, chose Nadine's portrait "Mrs. McDonald" as one of his "Ten Memorable Paintings for 2013." Seed praised the "sultry mood and unique beauty" of the image, and was then inspired to write a second article "An Alluring Woman with Fries" dedicated to analyzing the painting more completely.

In addition to gallery shows throughout the Hudson Valley, metropolitan New York, Massachusetts and Virginia, Nadine's work has twice been featured in the prestigious Royal Society of Portrait Painters show in London. Nadine's reach also extends to Chicago, where her portrait "Moxie" is part of the impressive array of nudes in The Tullman Collection.

Canon EOS 5D Mark II 21.1MP Full Frame Digital SLR Camera with EF 24-70mm f/2.8L II USM Lens.













Joyce Polance

Joyce Polance's figurative oil paintings are fleshy, painterly nudes that explore gender and relationships. Born in New York City, Polance attended Wesleyan University and received a BFA from the Fashion Institute of Technology.

Polance is a six-time grantee of the CAAP Grant from the Chicago Department of Cultural Affairs, as well as a recipient of a Cliff Dwellers' Artist in Residence Award, two Judith Dawn Memorial Fund Grants and a George Sugarman Foundation Grant. Her work has been featured in the *Chicago Tribune*, *Chicago Sun-Times*, *Chicago Reader*, *American Art Collector*, *Antigone Magazine* and the *Visalia (CA) Times-Delta*, *King's River Life*,

Parce Que Magazine, on the covers of two 2012 collections of art: *Face, Figure, Identity* and *Urban Confusions*, and in 2014, *The Other Journal*, as well as the German-published volume *Women in Art*. Her work is also part of the Austrian Artfem. TV website.

Polance's paintings are held nationally and internationally in private and corporate collections including Commonwealth Edison, Deloitte, The University Club of Chicago, Barack Ferrazzano Kirschbaum & Nagelberg LLP, and the Illinois Institute of Art. She has exhibited nationally and is represented by Josef Glimer Gallery in Chicago, Illinois and Blue Gallery in Three Oaks, Michigan.





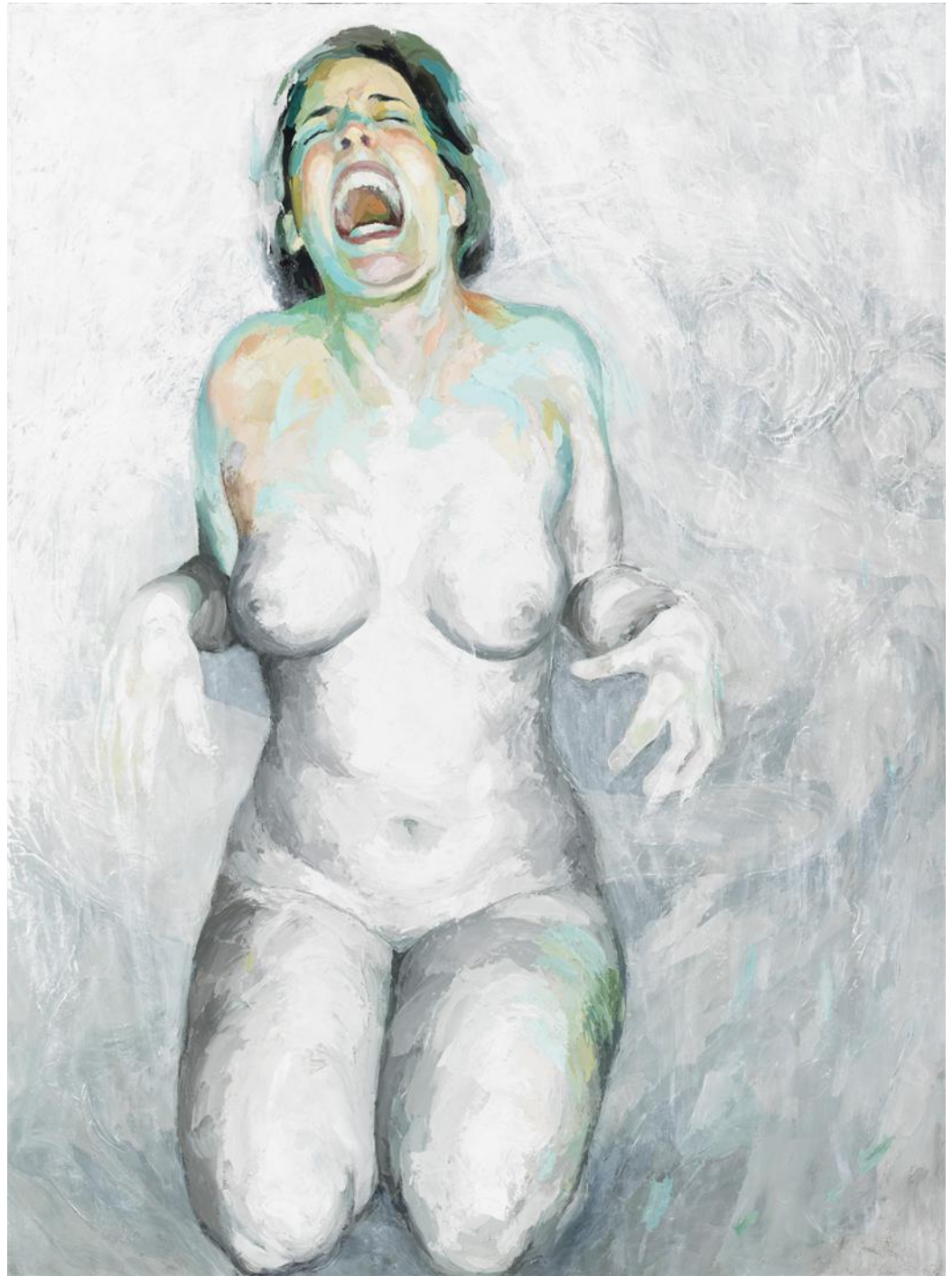
Dirge
oil on canvas
42" x 72"

Tease
oil on canvas
30" x 30"





Nest
oil on canvas
30" x 24"



Fall
oil on canvas
40" x 30"

Miranda Graham



Miranda Graham, a native of Canton, Illinois, is a newly graduated Master of Fine Arts from Kendall College of Art & Design. Graham is compiling a new body of work seeking to combine contemporary portraiture & vibrant color palettes to challenge formal assumptions about the human body exploring nature from a point of offered vulnerability. These works bring a sensitive curiosity to an otherwise discarded truth about our own humanity by examining the tenuous relationship between our physical forms & the wild & natural with a close, passionate, & personal encounter.

Compositions & body forms hinge on the awkwardly experimental, attempting to mimic & meld the

surroundings & falling politely short of comforting acceptance. The suggested unrest communicated in body language is not disquieting but rather persistent & investigative, seeking homeostasis, structure, & belonging amidst a long abandoned home in the quiet & raw.

She offers the softness of her body as the primary contrasting element with the harshness of the landscape. It is through the seemingly painted skin/surface that the body and its environment achieve the highest level of coalescence, rendered, as they are, by the artist's hand. The pallid pinks of the form ally with the deep earthy tones of the 'habitat' creating a complementary tension. Reflected light and cast shadow add to this tension by

revealing/concealing the form as both integrated and disintegrated.

Graham's photographic portraiture is achieved through directorial style, using remote locations, her own, precarious body contortions, & a self-timer. She approaches the photograph with the compositional style of a painter, choosing tight cropping to flatten photographic space. This exposes her proclivity for shape and color relationships. The works explore balance and tension by exploiting photographic composition.



Wilderness Girl: Alliterating Forms
Canon XSI: EOS Digital





Wilderness Girl:
Niche
Canon XSi:
EOS Digital

Wilderness Girl:
Ego
Canon XSi:
EOS Digital



Yuki Toy

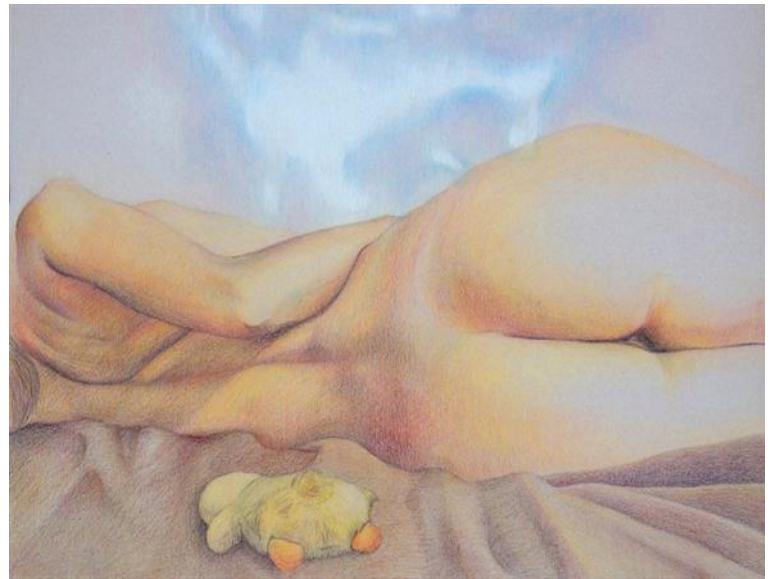




Yuki Toy lives in Los Angeles. She uses colored pencils on paper and raw canvas to create washed-out-like vintage style portraits and figures.

Her work often depicts bearded men and nude women, posing in a muted desert land of baby chickens and light orbs.

As an author, her stories include Neo counter cultures and art scenes in Los Angeles. The articles have been featured in *Japala Magazine* and various publications.



Sally
2014
pencil on paper
18" x 24"

Yuki Toy Billy (Detail)
pencil on paper
18" x 24"





Ryan Shultz




Ryan Shultz received his bachelor's degree from The American Academy of Art in 2005, and his M.F.A. from Northwestern University in 2009. Shultz's work deals primarily with youth culture and the "cult of excess," depicting scenes of intoxication and drug use, alienation and ecstasy. These works

embrace the art historical canon, borrowing compositional devices, technical processes, poses and gestures from classical painting. Shultz is equally influenced by popular culture, film and the fashion world, referencing this imagery in the subject matter and scenarios that he creates.

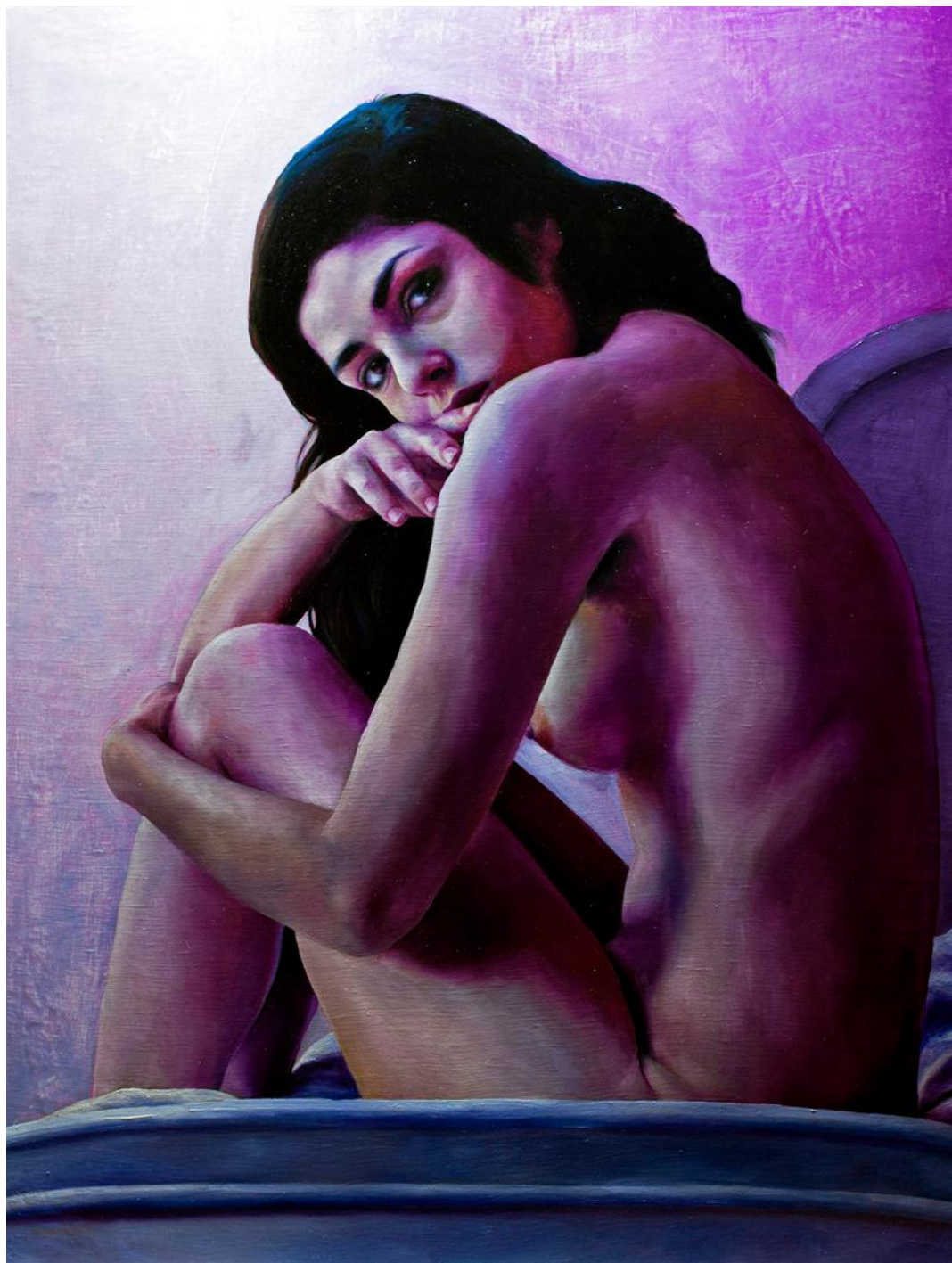


Asa
2014
oil on linen
32" x 48"

Daliah Ammar




Daliah Ammar is an eighteen-year-old Palestinian American artist based in Chicago, IL and Jerusalem, Israel. Daliah is currently earning her BFA at the School of the Art Institute of Chicago, as well as being an artist assistant to Lincoln Park-based artist Ryan Shultz. The purpose of Daliah's paintings is that of which to reflect the vulnerability and intimacy of the self. Each piece gives the viewer a glimpse into the private eye of the artist. Through her self-portraits, Daliah creates works that capture the viewers and hold them close.



Shroud
2014
oil on linen
26" x 34"

Dougan Khim

A photograph of Dougan Khim, a young man with dark hair and bangs, wearing a grey hoodie over a purple tank top and black leggings. He is sitting on a dark floor, leaning against a light blue wall. To his right is a large, abstract painting with warm tones of yellow, orange, and red, depicting a figure in a dynamic pose. A semi-transparent text box is overlaid on the right side of the image, containing a paragraph of text.

Dougan Khim thinks the term 'artist' is a difficult one, one that implies accomplishment of the profound sort and too weighty for a man still addicted to Oreo ice cream and The Simpsons. Aside from designing shoes, collaging human-flora hybrids, and painting portraits in his underwear, Dougan spends time contemplating his mortality or thinking about when people finally invented toilet paper. As a continuing art scholar, he wishes the word 'apprentice' was still used these days, or, for the very least, padawan.



Liz 2012 oil on canvas 30" x 40"

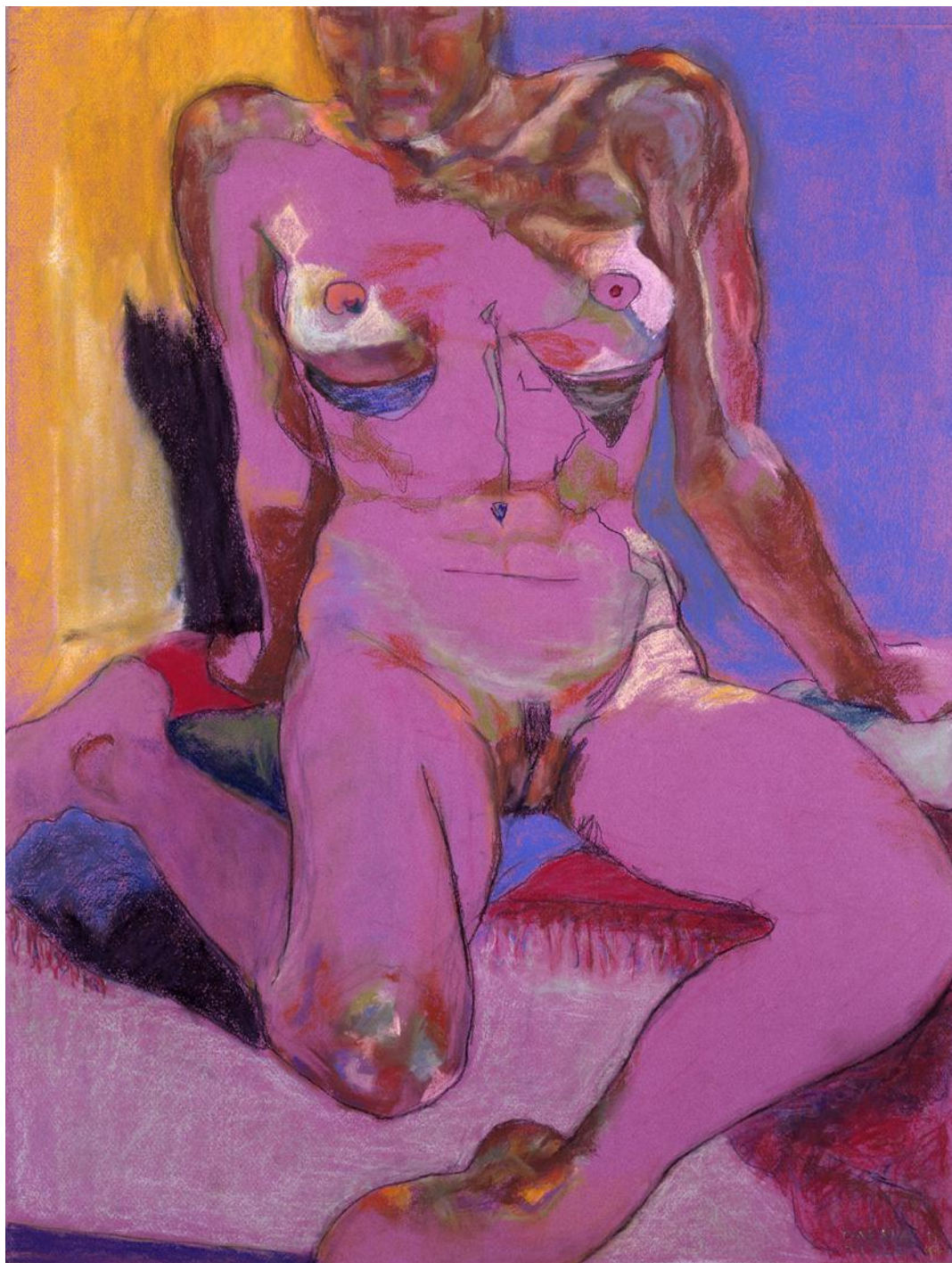
Daena Title





Daena Title graduated Wellesley College with a BA in Art History. As a painter, Title has shown her art work in gallery and museum spaces since 1998, including recent group exhibitions at the Carnegie Art Museum, the Long Beach Art Museum, the Torrance Art Museum and the

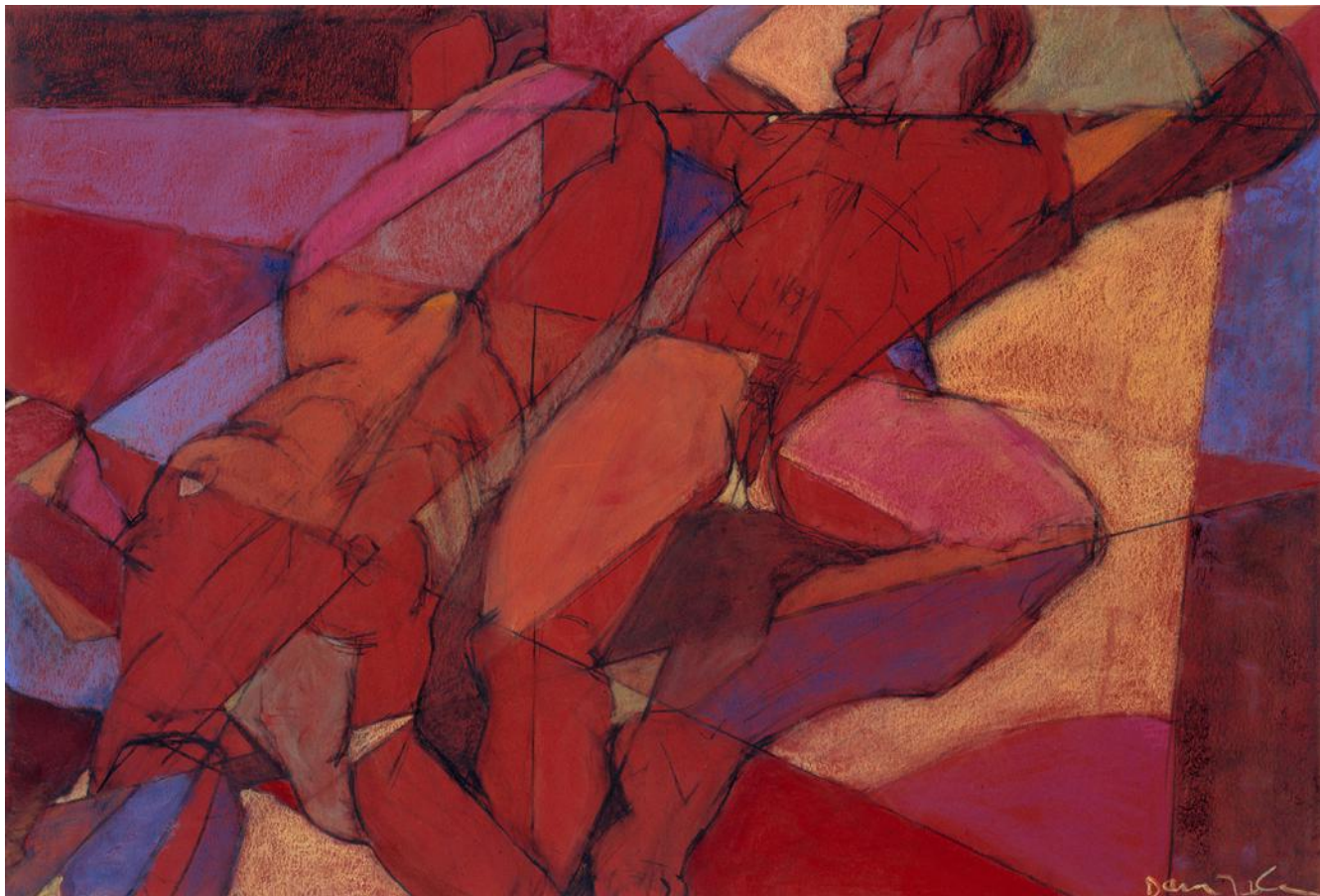
Orange County Center for Contemporary Art. Her work is part of the Brooklyn Museum Elizabeth A. Sackler Center for Feminist Art Online Feminist Art base and the Tullman Collection, Chicago. She is presently affiliated with LAAA/ Gallery 825 in Los Angeles, CA.



Purple Sheila
pastel on paper
26" x 20"

Trudy's Friend
marker on paper
44" x 30"





Axis Figures
pastel on paper
24" x 35"



Green Dreamer
mixed media on canvas
30" x 48"

Cindy Bernhard



Cindy Bernhard was born in rural Illinois in 1989. She received a Bachelor's degree from The American Academy of Art, and later a Master's degree at Laguna College of Art and Design in 2014. Her work is a romantic reverie of disappearing farmland. She uses the pig as a personal figurative metaphor to symbolize loss, alienation, desire, and love. Her paintings are objective representations but she glean aspects from non-objective modern aesthetics, such as

the pictorial tension between deep space and a flatness that acknowledges the picture plane as well as synthetic color. Cindy's paintings have often been described as visual poems which utilize rhythmic relationships of scale, placement, and value to direct the emotional content of empathy, irony, playfulness, and humor. She currently shows at Jennifer Norback Fine Art, Inc in River North, and her work has been internationally shown in Paris and China.



Bathtub
2012
watercolor on
paper and acetate
61" x 26"



Front cover art by *Daliah Ammar*

Publisher
Didi Menendez

Submission Guidelines
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Daliah Ammar
Cindy Bernhard
Pris Campbell
Yves Crenn
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Dougan Khim
Francien Krieg
Hubert de Lartigue
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Victoria Selbach
Ryan Shultz
Daena Title
Yuki Toy
Cynda Valle
Stephen Wright